

EMBODIED CONCEPTS OF DRAWING AND WRITING

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This research project aims to investigate the potential of ambiguity as an underlying principle in the construction of an immersive and implicating architecture. If ambiguity emerges in the interference of precisely articulated concepts as is discussed by Ana Maria Rabe in her discussion on Eigengesetzlichkeit (being-coherent to its own sets of rules) in the essay on the space in Las Meninas and Umberto Eco's idea of openness from his essay The Open Work, it holds within it the apparent ability to construct situations of engagement in an architectural space through an unveiling of an inherent logic. More precisely ambiguity may be located in the moment of oscillation between definition and openness at the interference of one system with another.

To explore this relation in spatial terms the research is departing

from a comparative approach to pictorial space and its notation through the rules of descriptive geometry under the focus of the construction of an enhanced spatiality through increased spatial depth or flatness. The target is to develop knowledge on these terms beyond their linear measurability towards an understanding of their experiential quality in the practice of drawing. Precedents of such drawing techniques can be found in Michael Webb's Temple Island Project.

This research will make use of methodologies from the field of surveying that employ the bodily and visual horizon in the process of constructing cartographic information, which share as their basis the same optical rules as perspective geometry and are strongly affiliated with a Cartesian concept of space. The knowledge that promises to be enriching for architectural discussion, is of embodiment and the

consequential inhabitation of the drawing process, which potentially resides in the application of the measuring instruments, surveying techniques and drawing tools.

This project resides strongly in the field of architecture research, which is largely concerned with embodied experience but at the same time lacks emphasis on the critical tools to encourage spatial embodiment in the design process. Through my practice I am attempting to develop new tactics for architectural education and review the relationship of drawing and spatial embodiment through ambiguity.

